



CHICAGO SYMPHONY ORCHESTRA ASSOCIATION

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News

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## **CSOA ANNOUNCES PROGRAMMING DETAILS FOR ITS 2018/19 MusicNOW SERIES**

### **MusicNOW Series Programming Curated by Newly Appointed CSO Mead Composer-in-Residence Missy Mazzoli**

CHICAGO—The Chicago Symphony Orchestra Association announces programming details for the 2018/19 season of MusicNOW, the CSO's acclaimed contemporary music series. MusicNOW programming is curated by CSO Mead Composer-in-Residence Missy Mazzoli, who was appointed by Riccardo Muti and begins the first of her two-season tenure in 2018/19.

Highlights of MusicNOW's 2018/19 series include several U.S. premieres and works by composers who have not been featured over the previous 20 seasons of MusicNOW, including a number of emerging voices in contemporary music, some with ties to Chicago.

"Within my role as curator of the MusicNOW series and adviser on commissions and new music, I want to give Chicago audiences the opportunity to experience the absolute best and brightest new voices in contemporary music," said Mazzoli. "I plan to promote works by up-and-coming Chicago-based composers, female composers who have yet to be celebrated by a major American orchestra, and brilliant composers from around the world who are still new to American audiences."

The 2018/19 MusicNOW concerts take place on four Monday evenings at 7 p.m.—[October 22](#), [November 19](#), [April 8, 2019](#), and [May 20, 2019](#)—at the Harris Theater for Music and Dance, 205 E. Randolph in Chicago. Each MusicNOW concert includes an opportunity for patrons to meet with CSO musicians and composers in an informal setting during post-concert receptions with complimentary food and beverages.

The concert on [Monday, October 22, at 7 p.m.](#), kicks off the 2018/19 MusicNOW series with a program featuring works that showcase each composer's idiosyncratic manifestation of tonality, minimalism or electronics. The program opens with the U.S. premiere of Australian composer Kate Moore's *Synaesthesia Suite*, composed for violin and an automated track of a synthesized

RICCARDO MUTI  
Zell Music Director

HELEN ZELL  
Chair, Board of Trustees

JEFF ALEXANDER  
President

YO-YO MA  
Judson and Joyce Green Creative Consultant

violin created by the composer and originally premiered in 2014. The program continues with American Judd Greenstein's *Octet 1979*, scored for string quartet with a recorded track of four vintage synthesizers manufactured in the year of the composer's birth. Canadian composer Nicole Lizée also finds inspiration from electronic sounds—those of “glitchy,” malfunctioning machines—in her sonic portrayal of British fashion magazine editor Isabella Blow. Scored for string quartet, *Isabella Blow at Somerset House* receives its U.S. premiere on this program, which is anchored by another U.S. premiere—Irish composer Andrew Hamilton's *music for roger casement*. A tribute to the late Irish revolutionary, Hamilton's work is scored for an 11-piece mixed ensemble with strings, woodwinds, brass and harmonium.

The second program on the MusicNOW series, on [Monday, November 19, at 7 p.m.](#), features music for small chamber ensembles by three rising-star composers with Chicago roots—Suzanne Farrin, Morgan Krauss and Drew Baker—as well as New York-based composer Sky Macklay and Icelandic composer Daniel Bjarnason, who all in their own ways explore the sonic possibilities of traditional classical instruments. The program opens with Farrin's *Uscirmi di Braccia* (“leave my arms”), from a collection of “songs without words” based on sonnets by the Italian Renaissance poet Petrarch. Scored for viola and bass drum, *Uscirmi di Braccia* reflects the lyricism and cadences of the poetry with intimacy and intensity. Following are two works by composers who have studied at Northwestern University: Morgan Krauss and Drew Baker. Krauss' *destroy the middle* features frenetic punctuated sounds over soft, sustained tones, while Baker's *Charon*—taking its name from a boatman who ferries dead souls across the river Acheron to the shores of hell—transports the listener on that ethereal journey. Sky Macklay's string quartet *Many Many Cadences* recontextualizes musical cadences, or chord progressions that conclude phrases, by creating disjointed phrases with fast musical cells that are constantly changing key and register. The program closes with Daniel Bjarnason's three-movement *Bow to string*, for solo cello and chamber orchestra. *Bow to string* evokes alternate feelings of tension and tenderness with its thick harmonies and simple melody layered over violently percussive performance techniques.

The third MusicNOW concert on [Monday, April 8, 2019, at 7 p.m.](#), features mini-concertos for marimba and double bass, as well as works for strings by New York composer Mario Diaz de León and the late Canadian Ann Southam. MusicNOW audiences get their first opportunity to hear music composed by Missy Mazzoli—the world premiere of a new arrangement of a concerto for double bass and strings. The original version for double bass and string orchestra received its premiere in February 2018 in Australia. While loosely based in Baroque idioms, Mazzoli's *Dark with Excessive Bright* slips between string techniques from several centuries, all while twisting a pattern of repeated chords beyond recognition. The program also features Gabriella Smith's *rip rap*, a mini-concerto for marimba, and Mario Diaz de León's *Anima*, scored for three cellos. The program closes with the meditative tranquility of weaving and sewing in *Webster's Spin* written by Ann Southam in 1993. Southam, who died in 2010, sought a feminist aesthetic built on the rhythms of traditionally female tasks such as cleaning or weaving.

The 2018/19 MusicNOW series concludes on [Monday, May 20, 2019, at 7 p.m.](#), with a program that features improvisation, open scoring and spontaneity. The concert is bookended by new

arrangements by Seth Parker Woods of the post-minimalist works *Joy Boy* and *Gay Guerrilla* by the late African-American, queer pianist, vocalist and composer Julius Eastman, whose politically aggressive work is experiencing a revival now, nearly 30 years following his death. Mazzoli performs piano in her new arrangement of *Passage* and *What Does It Mean?*, two works by visionary composer-performer Meredith Monk, whose honors include a MacArthur Foundation “Genius” Grant (1995) and being named Musical America’s Composer of the Year (2012). Mazzoli found commonalities in these seemingly disparate pieces and presents Monk’s treatment of vocal sounds in a new way. The program also includes American Jessie Montgomery’s five-movement string quartet *Break Away*, which was conceived out of a series of improvisations.

Major support for MusicNOW is generously provided by the Zell Family Foundation, the Sally Mead Hands Foundation, Cindy Sargent, the Julian Family Foundation and The Elizabeth Morse Charitable Trust.

Special thanks to Helen Meyer and Meyer Sound for graciously donating sound equipment support for MusicNOW.

Subscriptions and single tickets for the four-concert MusicNOW series are on sale now. Subscriptions are \$80, with a student subscription available for \$36 with a valid student ID. Single tickets are \$28 for general admission and \$15 for students with a valid student ID.

Tickets for all MusicNOW concerts can be purchased by phone at 800-223-7114 or 312-294-3000; online at [cso.org](http://cso.org), or at the Symphony Center box office: 220 S. Michigan Ave., Chicago, IL 60604.

Artists, programs and prices are subject to change.

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**Chicago Symphony Orchestra**  
**MusicNOW**  
Harris Theater for Music and Dance  
205 E. Randolph, Chicago

Monday, October 22, 2018, 7:00 p.m.  
**Musicians from the Chicago Symphony Orchestra**  
**Missy Mazzoli**, Mead Composer-in-Residence  
**Cliff Colnot**, conductor  
**Stephanie Jeong**, violin

MOORE	<i>Synaesthesia Suite</i> [U.S. premiere]
GREENSTEIN	<i>Octet 1979</i>
LIZÉE	<i>Isabella Blow at Somerset House</i> [U.S. premiere]
HAMILTON	<i>music for roger casement</i> [U.S. premiere]

**Chicago Symphony Orchestra**  
**MusicNOW**  
Harris Theater for Music and Dance

Monday, November 19, 2018, 7:00 p.m.  
**Musicians from the Chicago Symphony Orchestra**  
**Missy Mazzoli**, Mead Composer-in-Residence

205 E. Randolph, Chicago

**Alan Pierson**, conductor  
**Weijing Wang**, viola  
**Katinka Kleijn**, cello

FARRIN *Uscirmi di Braccia*  
KRAUSS *destroy the middle*  
BAKER *Charon*  
MACKLAY *Many Many Cadences*  
BJARNASON *Bow to string*

**Chicago Symphony Orchestra**  
**MusicNOW**

Harris Theater for Music and Dance  
205 E. Randolph, Chicago

[Monday, April 8, 2019, 7:00 p.m.](#)

**Musicians from the Chicago Symphony Orchestra**

**Missy Mazzoli**, Mead Composer-in-Residence  
**Edwin Outwater**, conductor  
**Cynthia Yeh**, marimba  
**Alexander Hanna**, double bass

DIAZ DE LEÓN *Anima*  
SMITH *Riprap*  
MAZZOLI *Dark with Excessive Bright* [world  
premiere arrangement, CSO  
commission]  
SOUTHAM *Webster's Spin*

**Chicago Symphony Orchestra**  
**MusicNOW**

Harris Theater for Music and Dance  
205 E. Randolph, Chicago

[Monday, May 20, 2019, 7:00 p.m.](#)

**Musicians from the Chicago Symphony Orchestra**

**Missy Mazzoli**, Mead Composer-in-Residence and piano

EASTMAN, ARR. WOODS *Joy Boy*  
[world premiere arrangement,  
CSO commission]  
MONK, ARR. MAZZOLI *Passage, What Does It Mean?*  
[world premiere arrangement,  
CSO commission]  
MONTGOMERY *Break Away*  
EASTMAN, ARR. WOODS *Gay Guerrilla*  
[world premiere arrangement,  
CSO commission]

Tickets: \$28, General Admission  
\$15, Students

**CSO Mead Composer-in-Residence:**

[Missy Mazzoli](#)

**The Chicago Symphony Orchestra:** [www.cso.org](http://www.cso.org) and [www.csosoundsandstories.org](http://www.csosoundsandstories.org)

Founded by Theodore Thomas in 1891, the Chicago Symphony Orchestra is consistently hailed as one of the greatest orchestras in the world. Since 2010, the pre-eminent conductor Riccardo Muti has served as

its 10th music director. Yo-Yo Ma is the Judson and Joyce Green Creative Consultant, Missy Mazzoli is Mead Composer-in-Residence and Erina Yashima is the Sir Georg Solti Conducting Apprentice.

From baroque through contemporary music, the CSO commands a vast repertoire. Its renowned musicians annually perform more than 150 concerts, most at Symphony Center in Chicago and, each summer, at the suburban Ravinia Festival. They regularly tour nationally and internationally. Since 1892, the CSO has made 60 international tours, performing in 29 countries on five continents.

People around the globe listen to weekly radio broadcasts of CSO concerts and recordings on the WFMT radio network and online at [cso.org/radio](http://cso.org/radio). Recordings by the CSO have earned 62 Grammy Awards, including two in 2011 for Muti's recording with the CSO and Chorus of Verdi's *Messa da Requiem* (Muti's first of eight releases with the CSO to date). Find details on these and many other CSO recordings at [www.cso.org/resound](http://www.cso.org/resound).

The CSO is part of the Chicago Symphony Orchestra Association, which also includes the Chicago Symphony Chorus (Duain Wolfe, Director and Conductor) and the Civic Orchestra of Chicago, a training ensemble for emerging professionals. Through its prestigious Symphony Center Presents series, the CSOA presents guest artists and ensembles from a variety of genres—classical, jazz, world, and contemporary.

The Negaunee Music Institute at the CSO offers community and education programs that annually engage more than 200,000 people of diverse ages and backgrounds. Through the Institute and other activities, including a free annual concert led by Muti, the CSO is committed to using the power of music to create connections and build community.

The CSO is supported by thousands of patrons, volunteers and institutional and individual donors. The CSO's music director position is endowed in perpetuity by a generous gift from the Zell Family Foundation. The Negaunee Foundation provides generous support in perpetuity for the work of the Negaunee Music Institute.